

"Libeled Lady" Worthy Successor to "The Thin Man"—"Jay L"

CANADIAN MOVING PICTURE DIGEST

Vol. 28. No 30

TORONTO 2, CANADA

November 14th, 1936

IT'S FUN TO EXPLOIT "TARZAN ESCAPES"!

Showmen are busy! It's like a circus coming to town when the ballyhoo starts for M-G-M's great exploitation picture "Tarzan Escapes." The more excitement you create outside your theatre, the more folks you'll pack *inside*! Get the big Campaign Book and insure a happy engagement!

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2



STANDING ROOM ONLY!

This is a tip-off to M-G-M exhibitors to keep the old S. R. O. sign handy after they have finished playing "Great Ziegfeld", "Gorgeous Hussy", "Libeled Lady" and other Fall Season hits from M-G-M!

There's more on the way as you can see on this page. And, oh mister, how you're going to need that S. R. O. sign!

ELEANOR POWELL
She's back in the BIGGEST MUSICAL SHOW OF THE YEAR!

BORN TO DANCE

Tinkling tunes by **COLE PORTER**
"Easy To Love"
"I've Got You Under My Skin"
"Swingin' the Jinx Away"
"Hey, Babe, Hey" and others.

The world's greatest cast of entertainers brings you M-G-M's sparkling successor to "The Great Ziegfeld." Brimful of scenes, thrilling dances, brand new song hits, comedians galore, that spice a swell love story. The Cast includes: **ELEANOR POWELL**, James Stewart, Virginia Bruce, Una Merkel, Sid Silvers, Frances Langford, Raymond Walburn, Buddy Ebsen, Alan Dinchart. Get gleeful! You're born for happiness when you're bound for "Born To Dance!"

Directed by **ROY DEL RUTH**
Produced by **JACK CUMMINGS**

Joan CRAWFORD
CLARK GABLE
LOVE ON THE RUN

with **FRANCHOT TONE**
REGINALD OWEN
A W. S. Van Dyke Production
Produced by **JOSEPH L. MANKIEWICZ**

Whenever Joan Crawford and Clark Gable get together it's a cinch for a grand clinch! (Remember "Dancing Lady", "Possessed", "Forsaking All Others", "Chained"). Now you'll find Joan a dashing American heiress who leaves a nobleman at the altar and bumps into Clark who's a headline foreign news correspondent (Franchot Tone is his rival!) and their "love on the run" takes you all over Europe in a madcap, thrill-packed, rough and tumble romance.

Greta GARBO

Camille

ROBERT TAYLOR

How fitting that one of the world's most throbbing love dramas should be portrayed by the great Garbo and the handsome young star who is today's idol of romance. Garbo as the devastatingly fatal beauty, Marguerite; Bob Taylor as Armand, the romantic Parisian youth. Lionel Barrymore and other stars in Big Cast. George Cukor, of "Romeo and Juliet" fame, directed it. It is destined to be the sensation of this year!

A W. S. VAN DYKE PRODUCTION
AFTER THE THIN MAN
starring the original Mr. & Mrs.—
WILLIAM POWELL
MYRNA LOY

Everybody's been trying to imitate "The Thin Man" but it takes the genuine Mr. and Mrs. to come through with the long awaited sequel. And was it worth waiting for! You'll say so between laughs and cheers! Story by Dashiell Hammett.

Also in Cast: James Stewart, Elissa Landi, Joseph Calleia, Jessie Ralph, Teddy Hart, etc. Produced by Hunt Stromberg

Warner's "Charge of the Light Brigade" Opens to Capacity Business,
Imperial, Toronto

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RAY LEWIS

Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS

"Easy to Digest"

Vol. 28, No. 30

TORONTO 2, CANADA

November 14th, 1936

A BRITISH - HOLLYWOOD



YOU will expect that we mean Shepherd's Bush, the G-B London producing centre, or Elstree, where BIP productions were made, plus the productions of other British producers, who rented studios from BIP before the studio fire of last year.

You will perhaps believe that we are referring to Denham, or other producing centres in England.

Ever since Hollywood became world-famous, we have heard of other Hollywoods being built up in other Film-inspired centres all over the world.

A British-Hollywood, as we editorially make reference to it, on this occasion, refers to the British pictures made at Hollywood, the latest, "The Charge of The Light Brigade".

It must be the destiny of the United States to spread British propaganda around the world, as a compensation to England for America's Declaration of Independence, for where may we find better, more noble, more inspiring British propaganda, than in the Warner Brothers "Charge of The Light Brigade"?

There was only one "Disraeli", the Warner Brothers made it. Its production was timely. It preceded Nazism, and who knows the measure of its influence in Great Britain, the United States, and throughout the British Empire!

"The Charge of The Light Brigade" comes at a time when the question of "Colonies" is a world-question, when even in the British Empire, influences have been at work to spread the weakening gospel of "return of colonies".

See "The Charge of The Light Brigade" and ask yourself whether England should return colonies, for which Britishers so valiantly laid down their lives!

No British producer, or studio could have produced a more Britishly-inspiring "Charge of The Light Brigade". Nor is this an accident. Recall to mind "Cavalcade", which screen patrons all over the world called a British-made master-piece, since it was so British in spirit; and yet "Cavalcade" was made by Fox Films, and at Hollywood.

Recall to mind Paramount's "Bengal Lancers", United Artists' "Clive of India", Metro-Goldwyn-Mayer's "Mutiny on the Bounty"; it is astonishing that these master-pieces of British history and Ideals should have been produced at Hollywood, and produced so well. It proves most conclusively the theory of "What's bred in the bone".



RAY



RAY LEWIS

PRESENTS

WE understand that Mrs. Wally Simpson received an offer to appear upon the screen — we expected as much.

Some may be under the impression that Mrs. Simpson might find such an offer objectionable. I cannot see anything objectionable either in the screen, or in the offer — perhaps, this is due to the fact that I do not believe three-quarters of the gossip which I read in the newspapers.

If our readers are not familiar with Mrs. Wally Simpson, may we advise them that she is a charming, witty American lady, who has frequently been seen in Royal company, a fact which reveals that Royal Personages are not snobs.

They have an eye for beauty and wit, and their friendships are international.

THE Gaumont-British deal which involved Fox Films some years ago, and recently involved Metro-Goldwyn-Mayer and 20th Century-Fox, may give Britishers, not resident in Great Britain, and Americans, an idea that an Englishman's word is no longer as good as a bond.

If you wish a true picture of England, the spirit which made that little Island grow into a Great British Empire, recall to your mind its list of statesmen, the humble submission of its people to conditions which in any other country would have precipitated a revolt, the spirit of sacrifice and love of country which the British spirit possesses, its great and wise rulers, the ability of its parliamentarians to legislate wisely, the ability of its financiers and industrialists to build finance and industry honestly, its friendliness to all nations, its tolerance of all races and creeds, its tenacious allegiance to traditions, and the fearlessness and consciousness of its Public Opinion.

WHATEVER is "fishy" in the method of doing business in England, is something which is not of Old England, but of a New England, the latter spirit which will kill the respect for England, if it is permitted to manifest, or to spread its corruption.

I am of the opinion that any statement made by Mr. Nicholas Schenck can be depended on,

and when Mr. Schenck, President of Loew's Enterprises, made a statement in connection with the Gaumont-British deal, he made it because he sincerely believed what he said, and had every reason to believe that the deal between G-B and his company had been closed, save for minor details.

Mr. Nicholas Schenck makes few statements. You can count his public utterances, during his life of service in motion pictures, on the fingers of one hand.

ASIDE from the legal rights which 20th Century-Fox may have, governing its rights in respect to any deal which G-B may make, there was an honorable right which the officers of G-B imposed upon themselves in the negotiations with M-G-M, and which the British Film Industry should have advised to be observed.

It took many years for "The City" to take the British Film Industry seriously, and only when the Quota Legislation was introduced, did Finance flow into the production and exhibition of film activities.

I do not believe that England's Investors in Film Enterprise, would take any joy out of a deal which was not up to the standard of English Finance. If they would, if the old spirit of honorable dealing has vanished, it is the beginning of a decay, a decadence which Britishers, who retain their love for the old order, have not yet realized, and cannot accept.

QUEBEC is our French province in Canada. It is very French-National, which is good for French-made films, and those who conduct their business in the French language.

Quite frequently, we hear of a "French state" in the Dominion of Canada, of "secession"; but the rest of Canada, outside of Quebec, does not take secession of Quebec any more seriously, than did Abraham Lincoln the secession of the South from the North, nor President Jackson, the disposition of statesmen to demand state rights as a priority claim before the rights of the United States.

(Continued on Page 5)

Hollywood Production at Peak with Fifty Pictures Before Cameras

Ray Presents

(Continued from page 4)

Quebec has banned Soviet-produced films because the government of Quebec is alleged to fear Communistic propaganda which these Russian films may contain. Fascism has a fertile soil in Quebec, so we are told.

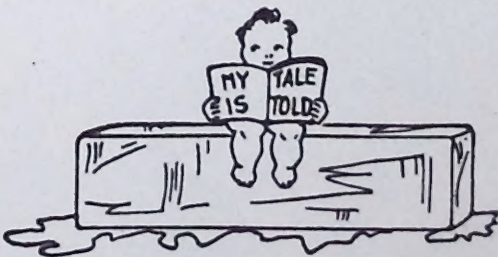
I SAW "Sweet Aloes" in London, last year, with Diana Wynyard as the star. The name suggested something fragrant, like "Maytime". I had a keen disappointment awaiting me, for the language and the action in the play was vulgar, shocking and in bad taste.

During the first act, I discovered that the absent author's young daughter was going to have a child, and another author talked to her quite frankly about having an abortion, etc., since the father of the child was a married man, very much in love with his wife, a semi-invalid, incapable of having children.

Diana Wynyard was not particularly brilliant in the part, although London raved about her, and the play had a long, long run.

I SAW Kay Francis in an adaptation of this play, "Give Me Your Heart", at the Tivoli, Toronto, and unquestionably, the screen version is sweeter, cleverer, and more entertaining than the stage play. Incidentally, the several scenes in the stage play which talked about the maid being pregnant, have in the screen version been entirely eliminated.

Warner Brothers have made a real story, and a splendid picture of a cheaply sensational play. Kay Francis was stunning, and oh, so clever, in the Wynyard character, while George Brent and Roland Young, as husband and lover, were respectively excellent. A most charming type was the wife of the young Lord Farrington, who mothered her husband's baby, which was not her own. I am sorry I do not remember her name, for she was what we understand as "a lovely woman".



* * *

ONE of the oldest theatres in Winnipeg has been sold. The Colonial on Main street, operated for years by Sam Weiner was purchased this week by Max Hepner who will continue to run it as a talking picture theatre.

Conklin in Winnipeg



J. J. Conklin

Smith of the University of Manitoba is the president and it has the full support of leading educationists and other prominent citizens of the country. Local branches of the Society have already been formed in Ottawa, Toronto, Montreal and Vancouver, and a branch is now being formed in Winnipeg.

Of the activities of the local branches, the National Film Society suggests that they should include the following:

"Besides showing artistic films before their own members, they might also encourage the exhibition in regular theatres of outstanding entertainment films, and, where necessary, promote special exhibitions of entertainment and educational films for children. They would, of course, be expected to arrange lectures and discussions on the cinema for their members and also to assist their members in obtaining books and periodicals relating to the cinema. Branches might also appoint committees which would try to advance, by the exhibition of educational films and non-theatrical apparatus, the use of films in schools and other educational institutions.

The practice of the local branches is to charge an annual membership fee of \$5. The members get this back through free admission to ten film programmes during the season.

The first four programmes of the Ottawa branch for this season have been announced, and they include, "L'Atlantide", the search for Atlantis, by the German director G. W. Pabst, in a French dialogue version based on the novel by Pierre Benoit; "The New Gulliver", made by the Russian director, Ptushko, a modern satire based on the story by Swift; "The Cabinet of Dr. Caligari"; "L'Atalante", a new French film by Jean Vigo, the journey of a young couple down the canals of France; also a number of secondary films including "People of Britain", a short film about armaments that caused much controversy in London this year.

In securing desirable films, the Canadian society and its branches can obtain the co-operation of the British Film Institute, the Museum of Modern Art Film Library, New York, a similar organization in France, and the International Institute of Educational Cinematography in Rome, established by the League of Nations.

Organization of a local branch was advanced at a meeting Friday evening in the University of Manitoba, Winnipeg.

Charles "Chic" Sale, Famous Character Actor, Dies in Hollywood. Requiescat in Pace!

ALL THE WORLD LOVES A LOVE STORY...and the critics say this one is GREAT!



Directed by Mark Sandrich
A Pandro S. Berman Production

"Hepburn triumphs in 'A Woman Rebels' . . . Miss Hepburn gives a stirring performance in this handsome film adaptation of 'Portrait of a Rebel'."

—N. Y. Daily Mirror

"Hepburn's power as actress at height in 'A Woman Rebels'."

—N. Y. American

"It is cunningly put together, ably acted and genuinely touching."

—N. Y. Herald Tribune

"Picturesque, humorous and tragic . . . one of her best . . . opened yesterday at Radio City Music Hall before an audience which seemed to derive as much pleasure from it as we did."

—N. Y. Times

"Hepburn glowing and hypnotic in film at Radio City Music Hall."

—N. Y. World-Telegram

"Finely shaded performance given by Miss Hepburn in a drama of mother love and sacrifice."

—N. Y. Journal

"Will bring joy to a showman's heart and shekels to his box-office."

—Film Daily

"Hepburn superb in 'A Woman Rebels'."

—Hollywood Reporter

"Katharine Hepburn's work is gripping."

—Motion Picture Daily

"Preponderantly a woman's picture."

—Daily Variety

KATHARINE HEPBURN • HERBERT MARSHALL

"A WOMAN REBELS" . . . with ELIZABETH ALLAN

DONALD CRISP • Doris Dudley and David Manners

Washington Film Digest

*Special to Canadian Moving Picture Digest
By Columbia Trade Press Service*

WASHINGTON, D.C., Nov. 9—(CTP)

WITH the United States Presidential election past, in what is considered by many to be the greatest landslide in election history, retention of their seats by practically all members of Congress who have taken an active part in the drive for film legislation became evident, as the final returns from the state elections came through.

Senator Neely of West Virginia who heads the subcommittee on block booking is once again returning to the Senate, although Senator Metcalf of Rhode Island who was also a member of the same committee was defeated.

In the House of Representatives Congressman Pettengill of Indiana, as well as Sirovich, Bloom and Celler of New York, are all returning for a new term, and practically all members of the House Patents Committee, which last year wrangled over the relative merits of the Copyright law, will be returning for new terms.

According to many observers here it is expected that President Roosevelt will have little difficulty in securing congressional approval of such policies as he may propose, in view of the Democratic majority in Congress which is greater than it was last year.

It is expected that with the opening of the new Congress, the question of block booking and blind buying will once more be taken up. Copyright legislation isn't given very much hope for the next session, the consensus of opinion being that the American Society of Composers, Authors and Publishers had pretty well succeeded in sinking the Duffy Bill. Since the President as well as the Congress will not be cramped this session with so much "must" legislation, it is expected that the proponents of many movie bills will have an opportunity to bring their arguments before the Congress.

Meanwhile, The Digest correspondent learned that possibilities of salvaging parts of the old NRA Motion Picture code in some form of a revived national recovery set-up for industry, depends upon the President's recommendation to Congress following his study of the report on NRA history-policy, now being written by the Committee for Industrial Analysis.

The report is being drawn up following an executive order. It will be completed and submitted to President Roosevelt before Congress convenes in January, it is understood. The report will consist of an extended summation of trade practice problems as well as NRA administration and labor policies.

* * *

THE past week witnessed the Social Security Board, with the assistance of 45,000 post offices, putting into action in all parts of the United States the scheme that will allow workers in the motion picture industry, as well as other fields, to set up social security accounts comparable to annuity insurance so they will be able to retire at the age of 65.

The Board pointed out that plans have been made for delivery of the necessary forms and instructions to all employers and employees affected within the next few weeks. The amount of income the American worker receives will be based upon his previous wage records. In these accounts starting January 1, 1937, all of the

26,000,000 persons estimated to be eligible will begin storing up cash values payable to the worker at 65, or to his family if he dies before the age of 65.

* * *

TURNING for the moment from Government and Legislative film developments in the United States, it is interesting to note motion picture reports forwarded on to the Commerce Department here from its representatives in other lands.

A bill has been introduced in the Cuban Senate providing for the creation of an organization to be known as the Patronato de la Cinematografia Nacional (National Motion Picture Board), to supervise, foment and otherwise assist the development of a motion picture industry in Cuba, the Commerce Department's Habana office reported this week.

The proposed legislation would create an Academia de Cinematografia (Motion Picture Academy), which would engage the services of cameramen, make-up artists, electricians, etc., organize a section of declamation for motion picture work, provide dancing masters, etc. The bill also states that the Board would lend financial assistance to Cuban individuals or companies set up in the country to produce films. Funds for the financing of the Board and its activities would be raised by an emission of postage stamps not exceeding a total face value of 100,000 pesos. A special drawing of the National Lottery is also proposed in the bill, to enlarge the funds of the Board.

* * *

FROM Prague, Czechoslovakia, comes the report that a new laboratory is being completed in Ruzyn, Prague suburb, for the purpose of developing and making prints in natural colors from color films. Tests are now being made and regular processing will be undertaken in a few days, according to current film trade reports. The new laboratory, which will go under the name of "Sunfilm", has been little publicized. It is maintained that a new system is being used but to date details have not been disclosed.



*"Half a league, half a league,
Half a league onward,
Into the Valley of Death,
Rode the six hundred!"*

Harry Allen Appointed Canadian Representative, Grand National Pictures



THE KEYSTONE OF YOUR FUTURE*

* This trademark and slogan first appeared as a pledge in the trade papers of Sept. 9th, 1935.

Great as the fulfillment of this pledge has been, the pictures listed on the next three pages show how firm is the foundation of an even brighter future for 20th Century-Fox exhibitors.

NOVEMBER

LAWRENCE TIBBETT

in

UNDER YOUR SPELL

with WENDY BARRIE, GREGORY RATOFF, ARTHUR TREACHER. Directed by Otto Ludwig Preminger.

RALPH BELLAMY

in

WILD BRIAN KENT

with Mae Clarke. Adapted from the novel, "The Re-Creation of Brian Kent," by HAROLD BELL WRIGHT. Directed by Howard Bretherton. Produced by Sol Lesser.

JANE WITHERS

in

CAN THIS BE DIXIE?

with Slim Summerville, Helen Wood, Thomas Beck, Sara Haden, Claude Gillingwater, Donald Cook. Directed by George Marshall.

THE DIONNE QUINTUPLETS

in

REUNION

with **JEAN HERSHOLT**, ROCHELLE HUDSON, HELEN VINSON, SLIM SUMMERVILLE, ROBERT KENT, Dorothy Peterson, John Qualen, Alan Dinehart, J. Edward Bromberg, and the year's most important cast. Directed by Norman Taurog.

BARBARA and **JOEL**
STANWYCK and **McCREA**

in

BANJO ON MY KNEE

with

Helen Westley, Buddy Ebsen, Walter Brennan, Walter Catlett, Anthony Martin, Katherine de Mille. Directed by John Cromwell.



DECEMBER

WARNER BAXTER

and

JUNE LANG

in

WHITE HUNTER

with Gail Patrick, Alison Skipworth, Wilfrid Lawson,
George Hassell. Directed by Irving Cummings.

•

CRACK UP

With PETER LORRE, BRIAN DONLEVY, Ralph
Morgan, Helen Wood, Thomas Beck, Kay Linaker,
J. Carroll Naish, Lester Matthews, Duncan Renaldo.
Directed by Mal St. Clair.

•

LAUGHING AT TROUBLE

with JANE DARWELL, Delma Byron, Allan Lane,
Sara Haden, Lois Wilson, Margaret Hamilton, Pert
Kelton, John Carradine. Directed by Frank R. Strayer.

•

SHIRLEY TEMPLE

in

STOWAWAY

with

ROBERT YOUNG • ALICE FAYE

Eugene Pallette, Helen Westley, Arthur Treacher,
J. Edward Bromberg, Allan Lane, Astrid Allwyn,
Helen Jerome Eddy. Directed by William A. Seiter.



JANUARY

ONE IN A MILLION

with SONJA HENIE, ADOLPHE MENJOU, JEAN HERSHOLT, NED SPARKS, DON AMECHE, RITZ BROTHERS, Arline Judge, Borrah Minnevilleh and his Gang, Dixie Dunbar, Leah Ray, Montagu Love.
Directed by Sidney Lanfield.

ELISABETH BERGNER

in

AS YOU LIKE IT

William Shakespeare's immortal comedy with LAURENCE OLIVIER, Sophie Stewart, Henry Ainley.
A Paul Czinner Production.

PRIVATE ENEMY

The dramatic surprise smash of 1937 Based on the thrilling . . . and grim . . . experiences of the first Federal under-cover man. A powerful cast . . . worthy of 20th's most important pictures . . . is being chosen.

CHARLIE CHAN ^{at} the OPERA

starring

WARNER OLAND and BORIS KARLOFF

With Keye Luke, Charlotte Henry, Thomas Beck, Margaret Irving. Directed by H. Bruce Humberstone.

SECRET VALLEY

Starring RICHARD ARLEN. A Sol Lesser Production.

CAREER WOMAN

With CLAIRE TREVOR, MICHAEL WHALEN, Isabel Jewell, Eric Linden, Virginia Field, Gene Lockhart.
Directed by Lewis Seiler.

IRVING BERLIN'S

great musical

ON THE AVENUE

starring

DICK POWELL and MADELEINE CARROLL

With ALICE FAYE, The Ritz Brothers and a sensational cast. Story, music and lyrics by Irving Berlin.
Directed by Roy del Ruth.



Darryl F. Zanuck
in Charge of Production

Australian Film Digest

By LEON S. STONE

"THE FLYING DOCTOR" (National-Gaumont)

Producer Frederic Daniell
Direction Miles Mander
Photography Derrick Williams
Story Robert Waldron
Screenplay J. O. C. Orton

Cast: Charles Farrell, Mary Maguire, James Raglan, Margaret Vyner, Joe Valli, Eric Colman, Don Bradman, Tom Lurich, Katie Towers.

"The Flying Doctor" does not fly quite so wide, high and handsome as expected, but nevertheless has its fine moments, rating between a special and a stock programmer. It suffers from the common Australian complaint of a choppy story and patchy interest.

The Doctor himself, ably presented by Jas. Raglan, though giving his name to the title, is not nearly so important as the sundowner, Chas. Farrell, and does not make his appearance until the show is three-parts over, and is not of such great consequence when he does — although the scene in which by the use of a portable radio transmitter he is called from a distance of 400 miles to the bedside of the injured hero, is of exceptional interest.

Farrell gives one of his most attractive performances as the sundowner or hobo who drifts from place to place, restless as the river to which he likens himself — "Always coming from somewhere and going somewhere", snaring pretty Molly Maguire's heart en passant, marrying her, and leaving her flat on her wedding night. His act is smooth, natural, boyish, his voice strangely without the American accent to which we have become accustomed.

Mary Maguire does not measure up to Farrell, but she is extremely pretty, sweet and graceful, and experienced with special training should eliminate the faults and develop the talent one feels is there.

Joe Valli has not so much chance as usual for his own original brand of humor, but makes the most of what he has.

Shots of country scenes, kangaroos, kookaburras, are decidedly good, photography beautiful, sound okay, and the sheep dog that carries the hobo's billy in its mouth for him holds all eyes when on. The cricket match with the doctor bowling famous Aussie bat, Don Bradman, is a highlight for all of the British bulldog breed.



A scene from Warner Bros. cinemasterpiece,
"The Charge of the Light Brigade".

W J. HUTCHINSON, 20th Century-Fox foreign manager, carrying out an extensive survey of local theatre and distribution, remains here until the middle of November. He then returns via Singapore, India, Europe and England, being due back in the U.S.A. in January.

Establishing the first Fox branch here over 15 years ago Hutchinson notes many changes. "Sydney theatres are proportionately well ahead of the world in construction, service and patron comfort. A grand job has been done here in your theatres." Aussie audiences impressed him as being more appreciative of the big picture.

* * *

M-G-M has abandoned the idea of flirting with the local newsreel field. Some months ago it was their intention of putting out their own reel. Chief Bernard Freeman gives his reasons that after survey he finds local field adequately covered by established newsreels, Fox and Cinesound. M-G-M will gather special items of local topicality for spotting in its Metrotone News.



Paul Muni and Luise Rainer in M-G-M's film version
of Pearl Buck's "The Good Earth".

FOR the first time in eight years Prince Edward theatre, Sydney, will screen M-G-M features, beginning with "Suzy" and "Piccadilly Jim". This Carroll-Musgrove Theatres show-window has been exclusively Paramount for many years with double feature bills. Now and again one or two road show attractions from other companies have been released at the P.E., but never M-G-M. Reason for the move is to allow Paramount to clear up present films on its suburban circuits, before launching new season's products. M-G-M will only release two weekly programs — four features — before house reverts to Paramount.

* * *

GREATER UNION THEATRES for the year ending June 30 registered a profit of \$79,475. Theatre results maintained, but the film distributing exchanges showed a falling off due to added expense of establishing a new line of British films. Stuart Doyle indicated that he had finalised satisfactory arrangements on his London trip to refinance G.U.T. Board was now considering these proposals.

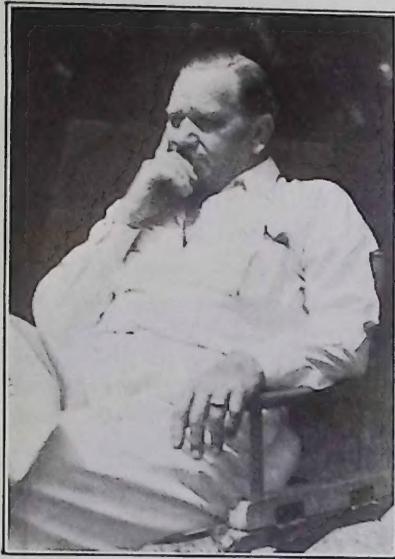
20th Century-Fox Buys Interest in Australian Theatre Chain

Reviews and Previews

Loew's Theatre - Manager Jules Bernstein

"Old Hutch"

Metro-Goldwyn-Mayer



Wallace Beery, star of M-G-M's
"Old Hutch".

AS the first feature of a double-bill, this picture is obviously out of its class, for it is a Class A production in every way. Wallace Beery, that grand veteran of such outstanding successes as "The Big House", "Dinner at Eight", "Grand Hotel" and "Viva Villa", gives this production an entirely new characterization as "Old Hutch", the laziest man in town. Hutch did work once, but that was before he was married. Now, with a family of six, he spends most of his time fishing and sleeping.

One day, while out fishing, Hutch comes across a buried cash-box, and opening it, discovers it to contain a package of one hundred, \$1,000 bills. Overcome by his discovery, Hutch sits down and figures out how he is going to be able to spend the newly-found fortune. He realizes that if he tries to change \$1,000 bills, people will get suspicious, for he has seldom had even a one dollar bill. After considerable thought, Hutch decides that the only thing for him to do is to go to work, and earn a reputation for making money, so that when the time comes he will be able to spend the buried treasure without arousing any suspicion.

Hutch and his wife take over the idle farm of a neighbour, and Hutch, his back-pains having mysteriously disappeared, is soon making a go of the farm, while his oldest daughter, Irene, and Dave Jolly, son of the head of one of the local banks, fall in love. Hutch, through a deal with Mr. Jolly, Sr., obtains a thousand dollar bill, and while getting the bill changed, he learns that the money he has found, is the loot from a bank robbery, and is "hot money", with all the banks having the serial numbers of the stolen bills. Hutch collapses.

Poor Hutch, at his wits end as to how he is going to spend the "hot money", decides to go to the South Seas, where he will be able to pass the money, and from there intends to send half of the fortune to his wife. He goes to get the money, which he had reburied in a different spot, only to find the cash-box, empty. On his way home he falls in with the bank-robbers who had originally stolen the money, and who it now turns out, had seen

him rebury the cash, and had recovered their loot. They try to force Hutch to pass the money for them, and in the ensuing sequence, the robbers are captured. Hutch becomes the hero of the town, and receives a five-thousand dollar reward.

The picture is splendid entertainment for the whole family, with Beery's performance as Hutch, the outstanding feature of the production. Elizabeth Patterson as Hutch's long-suffering wife, who faints when her husband offers her fifty dollars as a present, adds considerably to the general fun of the picture. Eric Linden and Cecilia Parker portray the young lovers quite adequately, repeating their fine work in "Ah Wilderness". Others in the cast include Robert McWade, Donald Meek, Caroline and Julie Perkins and James Burke.

The direction by J. Walter Ruben follows an even pace, building the picture up to the grand climax with the bank-robbers.

* * *

"All American Chump"

Metro-Goldwyn-Mayer

As the second feature of this double-bill, Loew's presented Stuart Erwin, Betty Furness, Robert Young and Edmund Gwenn in "All American Chump", a clever comedy built around an entirely new theme.

Stuart Erwin is seen as a country bumpkin, whose main ambition in life is to own a certain dairy, where he knows all the cows by name. Erwin possesses an exceptional brain, being able to add, multiply, or divide any number of figures in his head with the rapidity of an adding machine. Armstrong, Betty Furness and Gwenn, members of a travelling carnival, decide that Erwin will make an excellent meal-ticket, and persuade him to throw in his lot with them, promising that in a short time he will have enough money to buy his dairy farm. On the train, Erwin gets into a bridge game with the world's champion, and by using his genius at mathematics, he hands the champ a thorough trouncing.

Armstrong arranges a return match between his boy and the champion, with the stakes set at \$15,000. Dewey Robinson and Edward Brophy, gangsters, try to chisel in on the match, and in a free-for-all fight, Erwin is hit on the head, and his mathematical brain is upset. After trying various means to restore him to his former brain-stormia, all to no avail, Armstrong persuades Betty to tell Erwin that she loves him, and the resultant shock restores his genius to him. He wins the match by several grand slams, only to be told after the game by Edmund Gwenn, Betty's well-meaning but muddling father, that the love stuff was all a gag. Erwin returns disillusioned to his home town, and goes to visit his beloved cows. Much to his surprise he finds Betty already there, and the two fall into a clinch.

(Continued on Page 15)

Deanna Durbin, Universal Starlet, Sought by Metropolitan Opera Company



Show Business



Four Players for "Sinner Take All"

Selected to date for the cast of "Sinner Take All", new mystery melodrama about to go into production at the Metro-Goldwyn-Mayer studios, are Maureen O'Sullivan, Stuart Erwin, Bruce Cabot and Charles Grapewin.

Errol Taggart has been named as director.

Eddie Cantor in "Saratoga Chips" for Fox

Eddie Cantor's first picture for 20th Century-Fox under his new contract will be "Saratoga Chips", based upon a race track story by Damon Runyon and Irving Caesar, Darryl F. Zanuck announced yesterday.

Universal Awards Polly Rowles Feature Role

Polly Rowles, the Pittsburgh society girl and Carnegie Tech graduate, was this week cast in her second role as a reward for a splendid performance in her first picture. It was her work in "Love Letters of a Star" which caused Robert Presnell, associate producer, to give her the lead opposite Boris Karloff in "Night Key". Others in the cast include Hobart Cavanaugh and David Oliver. Sidney Salkow will direct this William Pierce story from a script by John Francis Larkin.

Warner Bros. Sign Gene Raymond for "Love Begins"

Gene Raymond, handsome young leading man, has been signed to play the romantic lead in "Love Begins", Warner Bros. announced last week. Raymond will play opposite Mary Maguire, lovely young Australian star recently placed under contract by the same studios. With them in the picture will be Hugh Herbert, perpetually abashed comic, who will have an exceptionally suitable role as a kindly, high-living millionaire.

"Sports on Ice" Pete Smith Specialty

The bitter fight between England Canada for the ice hockey championship of the world comes to life again in Pete Smith's latest M-G-M Specialty, "Sports on Ice".

Highlights of the much-disputed game that took the ice hockey title away from Canada for the first time in many years, provides a lively sequence in the M-G-M commentator's review of the Winter Olympics.

"Dreaming Lips" Reaches Final Production Stage

"Dreaming Lips", the forthcoming Elizabeth Bergner film, is now in the cutting stage, and is due for London presentation in mid-December. No announcement has been made on its releasing date over here.

Raymond Massey plays the masculine lead opposite Miss Bergner. "Dreaming Lips" was under the direction of Dr. Paul Czinner, Miss Bergner's husband.

It will be released through United Artists.

Six Chosen for "We, the Jury"

Six RKO Radio contract players have been named by S. J. Briskin, vice-president in charge of production, for important roles supporting Helen Broderick and Victor Moore in "We, the Jury", soon to go before cameras with Ben Holmes directing. They are Philip Huston, Louise Latimer, Vinton Haworth, Frank M. Thomas, George Irving and Maxine Jennings. Joseph Henry Steele will produce "We, the Jury".

Toronto Theatres

LOEW'S—Manager Jules Bernstein — Wallace Berry in "Old Hutch", with Eric Linden and Cecilia Parker. Also "All American Chump" with Stuart Erwin, Robert Armstrong, Betty Furness and Edmund Gwenn. Both Metro-Goldwyn-Mayer pictures.

TIVOLI—Manager D. Krendall — Dick Powell and Joan Blondell in "Stage Struck". Also Kay Francis with George Brent in "Give Me Your Heart". Two Warner Bros. features.

UPTOWN—Manager Jack Arthur — George Arliss in "East Meets West". A Gaumont-British production.

IMPERIAL—Manager Tom Daley — Stuart Erwin, Patsy Kelly and Jack Haley in 20th Century-Fox's "Pigskin Parade".

SHEA'S—Manager Jerry Shea — Victor McLaglen in Universal's "The Magnificent Brute". Also stage show.

EGLINTON—Manager Bob Eves — Marion Talley and Michael Bartlett in "Follow Your Heart". Also "The President's Mystery" with Henry Wilcoxon and Betty Furness. Both Republic pictures.

HOLLYWOOD—Manager Raymond Allen — Jack Hylton and June Clyde in Julius Hagen's Twickenham production "She Shall Have Music". Also Jean Harlow and Franchot Tone in M-G-M's "The Girl From Missouri".

MADISON—Manager Bill Brady — Lewis Stone and Bruce Cabot in "Don't Turn 'Em Loose", an RKO Radio picture.

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